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he neither belittles facts nor heightens effects. He looks steadily at his fact, he sees true, he reports accurately. If this seems to be other than great praise, it is because our sense of values needs transvaluation. "Clayhanger" is a very great novel.

CHILDREN'S BOOKS.

"A Wonder Book" and "Tanglewood Tales." By Nathaniel Hawthorne. Illustrated by Maxfield Parrish. New York: Duffield & Co., 1910.

It is a notable fact that the most interesting and most beautiful children's books of the season are reprints of earlier books. Hardly a year passes that Hawthorne's tales from Greek Mythology are not reprinted in some form or other for the children. Together with Kingsley's "Greek Heroes," the "Tanglewood Tales" and "A Wonder Book" furnish the child's best introduction to that golden land and literature which still is the noblest pasture land of the poetic imagination. The value of the present edition lies chiefly in the beautiful illustrations by Maxfield Parrish. In form the volume is like the "Poems of Childhood," by Eugene Field, and the "Arabian Nights Tales," retold by Kate Douglas Wiggin, both published by Messrs. Charles Scribner's Sons in previous holiday seasons. There are ten full-page illustrations. Of these "Circe's Palace," "The Fountain of Pirene" and "Proserpine" are exquisite pictures quite in Mr. Parrish's best manner. "Cadmus Sowing the Dragon's Teeth" is full of motion and breeze, but the picture is somewhat marred by the amount of ugly gold-red-brown color in which the newer color prints revel. The coloring again mars the charm of the picture of "Bellerophon." All in all, the book is one of the most sumptuous of the children's books of this season.

"The Flint Heart." By Eden Phillpotts. New York: E. P. Dutton & Co., 1910.

That Eden Phillpotts could write as well of the comedies of childhood as the tragedies of the peasants we learned in that humorous classic, "The Eternal Boy." "Flint Heart" is redeemed from being a mere fairy-story with an historical picture as an introduction by Mr. Phillpotts's exuberant fancy and delightful humor. The whole of Dartmoor, from the stone age to the present day, with the little farm of Merripit cuddled in a hollow, the dog and the children and the farmers, the learned archæologist from London, the Sun, Zagobog and the Thunderspirit, and the fairies and pixies and the bluebells, and the hot-water bottle made in Germany take important parts in this delightful fantasy. The story is young enough and simple enough to hold the attention of any childish mind and yet is full enough and bright enough and charming enough to leave behind an ample store of pictures and fancies and jests.

"The Children's Plutarch" is two volumes—"Tales from the Greeks," "Tales from the Romans"—arranged by F. J. Gould, with an Introduction by W. D. Howells. New York and London: Harper & Brothers, 1910.

These two valuable volumes furnish a solution to the problem of those parents who have vainly urged the "Lives" of Plutarch upon the young.

Our grandfathers loved the "Lives" in their original form. There are records of boys of three generations ago who strapped a volume of Plutarch on the horse with the riding-blanket and read as they carried the corn to the mill to be ground. The modern child has had too much literature diluted and made easy to stand such heavy fare, and so these tales, simplified and abbreviated and yet attempting to hold close to the original form, are the best they can assimilate. Even thus popularized the lives are good fare for the young boy and excellent training for an entrance into Greek and Roman history; for, as Mr. Howells says in his Introduction: "In spite of all the knowledge of Greece and Rome which the study of scholars has since brought us, the Greece and Rome of Plutarch, which, for the English race, became the Greece and Rome of Shakespeare and of Goldsmith, will remain to the end of time the universal countries, with the 'Cities of the Soul' for their capital."

"A Child's Book of Verses." Selected and illustrated by Jessie Willcox Smith. New York: Duffield & Co., 1910.

The charm of Jessie Willcox Smith's children, if it does not quite match that of Kate Greenaway, falls at least not far short of it. The ten full-page drawings here of round, chubby children in a very solid and realistic child's world are as delightful as ever. Imagination or suggestion, of course, is not what these pictures have, but they have youth and truth. From the one hundred and ten children's poems chosen it is easily seen that Jessie Willcox Smith was properly brought up and trained on Whittier's "Child Life" and Christina Rossetti's "Sing-Song." All the poems included are permanently valuable; but since, by the inclusion of "She was a Treasure, She was a Sweet," the author proves her acquaintance with that most delightful writer upon child-life, William Canton, why should she have omitted his lovely "Prayer"?

"Dear Father whom I cannot see
Look down from Heaven on little me,
Let angels through the darkness spread
Their holy wings about my bed.

And keep me safe because I am
The Heavenly Shepherd's little lamb.
Teach me to do as I am told
And help me be as good as gold."

Herrick's "Child's Grace before Meat," if somewhat quaint and odd in form, would yet be a good addition to a modern collection of children's verses. One also misses one or two of the best of William Motherwell's children's poems and quite indispensable poems by Kipling and Stevenson.

"Favorite Fairy-tales." The Childhood Choice of Representative Men and Women. Illustrated by Peter Newell. New York and London: Harper & Brothers, 1910.

Only two women, Miss Jane Addams, of Hull House, and Mrs. Meynell, give their favorite fairy-tales in this excellent collection which includes "Jack the Giant-killer," "Cinderella," "Jack and the Bean-Stalk," "The Sleeping Beauty," "Little Red Riding-Hood," the "Ugly Duckling," "Hop-